MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 99 TOLEDO, OHIO SEPTEMBER, 1942

PAGE FROM BLOCK BOOK, THE APOCALYPSE OF ST. JOHN GERMAN ABOUT 1465

SHOEMAKER FUND PURCHASE

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EDITORIAL

"MORE needed now than ever is the continuing service of libraries, museums, and art galleries in providing intervals of surcease from the strain of wartime activity."

Such is the pronouncement of a Government agency.

The Toledo Museum has always believed its work a vital part of the life of the community. That others agree is gratifying to us, though the hundreds of thousands of visits made to the Museum each year should leave little doubt in our minds.

In this issue of the News we present our educational offerings for the season. Some of them continue long established practices. Others are new, replacing in part other work. Together they provide a rich and varied program, with something to the liking of everyone who has any artistic longings within his soul.

Turn through the following pages. In them you will find descriptions or schedules of many things which may interest you. Select the courses which you would like to attend and, if you are a grown-up, register for them at the Museum on Thursday, September 10; if a youngster, on September 12.

Nearly all courses are so planned that each talk is complete and interesting in itself. Those who cannot come to all events in any series are welcome to attend those which are most convenient.

As a postscript, we may remark that we need more than ever the financial support of Museum members. If you are inclined to assist in our educational work for all the people of Toledo, send your name, address and a check for Ten Dollars to the Museum.

A BLOCK BOOK PAGE

DURING the first half of the fifteenth century experiments and trials were made in various parts of Western Europe toward a simpler method of publication than that offered by the hand-written manuscript. In this period there was developed the Block Book, a logical step in that direction, printed from page-size wood blocks containing both illustration and text. Block Books evolved quite naturally from single woodblock prints illustrating the Bible, widely distributed to educate the masses who were unable to afford handwritten books. Gradually such lettering as a legend crudely cut within the picture gave way to increased text below the picture, which was reduced in size. The Block Book was made up of a series of leaves, printed on one side only, arranged with the imprint either on alternating or facing pages.

The best known Block Book is the Biblia Pauperum, or Bible of the Poor, whose name explains its usage. This book originated in The Netherlands and is considered by some authorities to have been the first produced. Germany also claims the distinction of producing the earliest Block Book, the Apocalypse of St. John. Both were certainly issued within the same decade, probably 1440 to 1450.

From the Apocalypse of St. John the Museum recently acquired a representative page, with which it replaces two partial pages of inferior quality owned for many years. There were, according to the great authority on early woodblocks, Schreiber, at least six editions of the Apocalypse. Each has different blocks and each was the work of a different printer. Our page comes from the fourth edition, consisting of forty-eight leaves, said to have been printed about 1465. Two pictures with explanatory legends fill the page. In the upper scene is illustrated The Seven Angels with the Seven Last Plagues; the lower scene depicts The Victors over the Beast, Having Harps Sing a Song of Rejoicing. While the drawing is rude, it is vigorous in its simplicity. The figures are grouped with artistic skill and there is strong character in the faces. The artist was probably more concerned with telling a story than with designing an attractive scene, but in spite of that fact, there is great charm in these pictures. Coloring added by hand, a characteristic of most Block Books, perhaps to bring a resemblance to the illuminated manuscript, is in a well chosen scheme of yellow, brown, and green.

The acquisition of this interesting page was made possible by the Frederick B. and Kate L. Shoemaker Fund.

THE ART OF OUR ALLIES

OUR temporary exhibitions for the next season will concentrate largely on the Art of our Allies. It has long been our belief that if we are to have the kind of a world in which we would like to live, the English-speaking peoples must collaborate closely to make it so. The aggressions of the Germans and the Japanese have enlarged the natural community of interest between the Americans, the British and the citizens of the Dominions to include others who do not share the common language. We are now all working to win the war, and must continue to do so, in good time, to devise and maintain the peace which is to follow.

To the end of broadening our acquaintance with the cultures of our friends—and thus a Museum wartime activity—we have arranged a series of showings for next season which will include Australian Art, Contemporary British Crafts, British Paintings and Prints, Chinese Art, Russian Paintings, and Dutch Paintings. We are also working on other projects pointed in the same direction.

We believe that such exhibitions will give us, just as did the Chilean Contemporary Art of last season, a better basis for understanding the nature and mentality of peoples with whom it will be our pleasure as well as our duty to collaborate for a better and safer future.

The Australian exhibition comes to us in September, toward the end of a most successful tour in this country. It was organized under the auspices of the Carnegie Corporation and is circuited by the Museum of Modern Art. Made up of paintings and drawings, the pictures tell the story of Australia, the country, its history and its people. A group of drawings on bark by the world's most primitive aborigines show birds, fish, spirits and a kangaroo hunt. Some were done prior to the arrival of the white man in Australia one hundred and fifty years ago. There are precise, descriptive water colors by the early navigators and explorers, many of them anonymous, romantic and idealized landscapes by nineteenth century painters comparable to our American primitives, realistic paintings of the Australian Gold Rush days, and a number of works by contemporary Australian artists. This exhibition will show much of the background of the country which is playing such an important part in today's events.

The British Paintings, Prints, and Drawings will be shown in October. They come to us through the courtesy of the Art Committee of the British Council, of which Sir Eric Maclagan, C.B.E., is Chairman and Major Alfred A. Longden, O.B.E., Secretary.

To the portion of this group which remained in the United States after the showing at the New York World's Fair, forty-five additional paintings have been added, selected by a sub-committee composed of Sir Kenneth Clark, Mr. Clive Bell, Mr. Herbert Read, Mr. Randolph Schwabe and Major Longden. These, brought across the Atlantic without mishap, have recently arrived and will be shown for the first time in Toledo. Our Museum is making the group available to other institutions for an extended circuit.

The Contemporary British Crafts is sponsored by the British Council and the British Library of Information. It had its first American showing at the Metropolitan Museum. The Exhibition includes a wide range of material, from rural handicrafts through rich textiles, fine silverware, delicate porcelain and glass, to magnificently printed and bound books, and will offer an opportunity for comparison of our domestic production with outstanding foreign workmanship. It will be shown in November and December.

The Chinese, Russian and Dutch exhibitions will come to us after the first of the year, and will receive more extended mention in the next issue of the Museum News.

CULTURES OF THE PAST

SOMETHING new in the way of exhibitions will be inaugurated this fall at the Museum. For the first time we are presenting a series of exhibitions dealing with and enlarging upon cultures of the past as found in objects from the Museum's own collections. The series has been designed primarily to provide interesting and illustrative background for ancient history and social studies. Selected examples from our galleries will be placed in a new setting to dramatize in five different exhibits the cultures of Egypt, Babylonia, Greece, Rome, and Medieval Europe.

Life in Ancient Egypt, the first of the series, will present the development of Egyptian pyramids, hieroglyphics, costume, and furniture against a colorful background of the large and entertaining Davies prints of Egyptian wall paintings. Some twenty in number, the prints will be displayed against bright walls of blue-green, yellow, and Egyptian red. This presentation of everyday life on the Nile will be on view for school classes and study groups through the month of October.

In November follows World Between Two Rivers, depicting aspects of life in ancient Babylonia. This story of great palaces and temples will be built around the Museum's fine collection of clay tablets. Background material here will be large photographs and colored drawings of various Mesopotamian excavation sites.

MODERN LIBBEY GLASS IN THE MUSEUM

FOR several months the Museum has shown a comprehensive exhibition of fine glassware recently produced by the Libbey Glass Company. From this display which has been very attractive to our visitors a group of the most outstanding pieces has been given to the Museum by the manufacturers. With this addition our world-famous collection of glass, beginning with the wares of ancient Egypt made about 1500 B.C., is brought up to date.

In the late nineteenth century Libbey was a name associated with the finest cut glass, which was very fashionable at the time. Changes in homes and decoration created new tastes and the twentieth century brought great advances in techniques and designs in the field of glass. Designers found a new approach to the material, depending more upon the beauty of the inherent qualities of the material rather than upon the elaboration of decoration which was once so highly favored. This tendency began to show itself in Europe among a few artists working in glass and was soon adapted to factory production.

The first American company to achieve a reputation in glass of present day styling was the Corning Glass Company, whose Steuben Glass was designed by noted artists and sculptors and was invited for exhibition in leading museums. At the present time the world center of glassmaking is in this country, which is unquestionably first in all types of glass.

While the Libbey Glass Company has made fine handblown tableware almost continuously since its founding, it has only

recently produced decorative objects which take their place among the most masterly glass of today.

Pieces selected for the Museum's collection include simple blown vases and bowls beautiful in their delicate contours and fine proportion; hand-shaped pieces of heavy glass with graceful spiral and vertical fluting, creating ribs that fill the whole piece with sparkling lights; examples with copper wheel engraving of simple designs, skilfully executed; and massive shapes with fluting cut and polished to a gem-like brilliance. Talented craftsmen work for perfection of form and flawless detail. Notable also are the designs created for tableware, made of thin hand-blown glass. Shapes are basically simple, successfully combining utility and beauty. The glass metal, the basic material of all these pieces, is said by experts to be the ultimate in quality, for color, clarity, brilliance, weight.

Most of the pieces are the designs of Edwin W. Fuerst, who received some of his training in the Museum School of Design classes. He applies the theory that glass has certain fundamental characteristics and has worked out his creative inspirations toward that end, with a knowledge of design and an understanding of the possibilities and limitations of the material.

SCHEDULE OF EDUCATIONAL ACTIVITIES

ART HISTORY—RENAISSANCE ART IN ITALY

Tuesday and Thursday Afternoons at 4:00 o'clock

Sept.	15	The Medieval Period in Italy
Sept.	17	Nicola of Apulia and the Revival of a Classic Style
Sept.	22	Pisano and Ghiberti, and the Doors for the Florence Baptistery
Sept.	24	Jacopo della Quercia, Robust Sculptor of Siena
Sept.	29	Donatello, Vigorous Realist and Influential Leader
Oct.	1	Luca della Robbia and the Introduction of a New Medium
Oct.	6	Desiderio and Rossellino, Eloquent Sculptors of Elegance
Oct.	8	The Scientists, Verrocchio and Pollaiuolo
Oct.	13	Michelangelo and the Climax of Renaissance Sculpture
Oct.	15	The Unfinished Works of Michelangelo
Oct.	20	The Far Reaching Influence of Renaissance Sculpture
Oct.	22	The Heritage of Painting in Italy
Oct.	27	Duccio and the Flowering of Byzantine Painting in Siena
Oct.	29	Simone Martini and Other Painters of the Sienese School
Nov.	3	Cimabue and the Progressive City of Florence
Nov.	5	St. Francis and the Church in his Honor at Assisi
Nov.	10	Giotto, the Beginning of Expressive Realism
Nov.	12	The Achievement of Giotto at Assisi and Padua
Nov.	17	Masaccio and the New Realism
Nov.	19	Uccello and the Scientific Study of Perspective
Nov.	24	Chiaroscuro and Castagno
Dec.	1	Baldovinetti and Domenico Veneziano, Experimenter with Glazes
Dec.	3	Piero della Francesca, Master of Simplification
Dec.	8	Studies in Anatomy by Pollaiuolo and Verrocchio
Dec.	10	The Contributions of Science to Florentine Painting
Dec.	15	Fra Angelico, Follower of XIV Century Tradition
Dec.	17	Fra Filippo Lippi and the Secularization of Old Traditions
Jan.	5	Botticelli, the Culmination of XV Century Research
Jan.	7	Painters of Everyday Life: Benozzo Gozzoli and Ghirlandaio
Jan.	12	Changes in the Trend of Florentine Painting
Jan.	14	The Accomplishment of Two Centuries in Italian Art
Jan.	19	Examination for Credit Students
Jan.	26	Italian Renaissance Painting in the Toledo Museum of Art
Jan.	28	Sculpture of the Renaissance in the Museum Collection
Feb.	2	Leonardo da Vinci, Versatile Genius
Feb.	4	Michelangelo's Painting Triumph, the Sistine Ceiling
Feb.	9	Perugino and Raphael, the Teacher and his Pupil
Feb.	11	The Success of Raphael in Rome
Feb.	16	The Achievement of High Renaissance Painting
Feb.	18	Northern and Southern European Architecture Compared
Feb.	23	Brunelleschi's Innovations in Architectural Design
Feb.	25	Florentine Palaces of the Early Renaissance

TANKS AND TRACKS—ALLOVER PATTERN IN CRAYON JANET JAYNES, AGE 11

Mar.	2	The Rise of Rome in Architectural Importance
Mar.	4	Ecclesiastical Building of the High Renaissance
Mar.	9	Michelangelo's Building on the Capitoline Hill
Mar.	11	Palladio, Exponent of the Academic School
Mar.	16	Later Reflections of Renaissance Style
Mar.	18	Venice and the International Style
Mar.	23	Jacopo and Gentile Bellini, Early Venetian Masters
Mar.	25	Carpaccio's Colorful Depictions of Venetian Life
Mar.	30	Mantegna and the Powerful Influence from Padua
April	1	Giovanni Bellini, Painter of Many Madonnas
April	6	Gentile and Giovanni Bellini in the Museum Collection
April	8	The Contemporaries of Giovanni Bellini
April	13	Painters of Ferrara, Bologna, and Milan
April	15	Giorgione and a New Era in Venetian Painting
April	27	Paintings of Titian's Early Period
April	29	Titian as a Dramatic and Objective Painter
May	4	The Great Later Period of Titian
May	6	Personalities in Portraiture by Other Venetian Artists
May	11	Correggio and Intimations of a Future Style
May	13	Tintoretto, Masterful Painter of Dramatic Events
May	18	Grandiose Pageantry in the Painting of Veronese
May	20	Retrospective View of Venetian Painting
May	25	A Comparison of the Renaissance in Florence and Venice
May	27	A Review of the Accomplishment of the Renaissance Period
June	1	Examination for Credit Students

ART APPRECIATION

Wednesday Afternoons at 4:00 o'clock

BASIC ART PRINCIPLES

Sept.	16	How to Look at Art
Sept.	23	Comparative Study and Discussion of Basic Art Elements
Sept.	30	Contour, Line, and Proportion of Ancient and Modern Glass
Oct.	7	Subject Matter in Painting for Individual Expression
Oct.	14	Textured Color of Watercolor, Oil and Tempera
Oct.	21	Sculptured Form
Oct.	28	Portraiture in Painting and Sculpture
Nov.	4	Contemporary Trends of Color, Design and Material
Nov.	11	Contemporary Ceramics
Nov.	18	Modern American and European Painting
Nov.	25	The Drama of Light in Photography
Dec.	2	British Arts and Crafts
Dec.	9	Art Study Develops Good Taste in Clothes and Home Furnishing
Dec.	16	The Child's Approach to Painting and Modelling
Jan.	6	Modern Design for Commerce and Industry
Jan.	13	Schools of Painting and their Influences
Jan.	20	Examination for Credit Students

PLEASURES WE GAIN IN THE ARTS

Jan.	27	Serenity of Nature
Feb.	3	Meet the Notables in Print or Paint
Feb.	10	Color Triumphant
Feb.	17	Eyes Entranced with Light
Feb.	24	Distinguished Shorthand
Mar.	3	A Taste for Luscious Paint
Mar.	10	Engaging Fellow Creatures
Mar.	17	Grace and Motion
Mar.	24	The Thrill of Discovery
Mar.	31	Mood in Gray
April	7	Clear and Continued Cool
April	14	Tolerance of the Unknown
April	28	A Maze of Compositions
May	5	We Glorify Thee; We Magnify Thee
May	12	Restraint in Respect to Art
May	19	Repose in Space
May	26	Remembrance of Things Past
June	2	Examination for Credit Students

THE ARTS OF THE ORIENT—INDONESIA

Friday Afternoons at 4:00 o'clock

Sept.	18	Java—Its Stone Architecture of Monumental Importance
Sept.	25	Java—Domestic Architecture of the Jungle and the City
Oct.	2	Java—Important Ancient Sculpture of a Decorative Type
Oct.	9	Java—Painting. A Medium Subordinate to Stone Sculpture
Oct.	16	Java—The Decorative Arts: Woodcarving, Metal, Textiles
Oct.	23	Bali—Ancient Temple Architecture and Temple Sculpture
Oct.	30	Bali—The Crafts. Particularly Beautiful Textile Craft
Nov.	6	Sumatra, Borneo, and the Celebes—Their Arts and Crafts
Nov.	13	Siam—Architecture of Stone and Brick in Ancient Times
Nov.	20	Siam—Architecture of Stucco and of Wood in Modern Times
Dec.	4	Siam—Buddhist Sculpture from the Ruins of Temple Sites
Dec.	11	Siam—Painting as Practiced by the Monks and the Laity
Dec.	18	Siam—The Decorative Arts: Lacquer, Metal, Woodcarvings
Jan.	8	Pictorial Review
Jan.	15	Special Interpretation
Jan.	22	Gallery Talk on the Chinese Exhibition
Jan.	29	Buddhist Culture and Its Influence Throughout Indonesia
Feb.	5	Cambodia—Stone Architecture of Cathedral-like Grandeur
Feb.	12	Cambodia—Ruined Stone Architecture, Jungle-enveloped
Feb.	19	Cambodia—Modern Architecture of Stone, Stucco and Wood
Feb.	26	Cambodia—The Ancient Sandstone Sculpture of the Khmers
Mar.	5	Ceylon—Buddhist Architecture, Sculpture and Painting
Mar.	12	Ceylon—Craftsmanship for Both the Temple and the Home
Mar.	19	Annam—Its Art and Culture Influenced by Ancient Forms
Mar.	26	Tonkin—Its Art and Culture Modernized by Foreign Craft
April	2	Burma—The Architecture of Its Ruined Buddhist Cities
April	9	Burma—The Spired Architecture of Its Famous Temples
April	16	Burma—Mandalay, the Capital: Its Palace and its Life
April	30	Burma—National Crafts: Lacquer-work and Glyptic Art
May	7	Puppets: An Important Phase of Theater Art in Indonesia
May	14	Choreographic Art: The Importance of Dancing as an Art
May	21	Pictorial Review
May	28	Special Interpretation

THE MUSEUM CONCERT SERIES

THIS season opera will be presented for the first time in the Peristyle. A highly recommended company has been secured to present La Boheme as the opening event of our course on Friday, October 16, with most of the leading singers from the Metropolitan Opera. This new departure has already caused much favorable comment, for it offers Toledo music lovers an opportunity rare in all but the largest cities. Another group of unusual interest includes the Salzedos, husband and wife, harpists; Rene LeRoy, flautist; and Janos Scholz, cellist; in solo and ensemble numbers. The pianist of the season will be Artur Rubinstein, whose recent concert tours have been notably successful. In addition, the Philadelphia, Chicago, Minneapolis, and Cincinnati orchestras will appear under their distinguished conductors.

Tickets to the Museum Concerts are now on sale at the usual reasonable prices. Reservations may be made by mail, telephone or in person. The concert office is open on Saturdays from 10:00 to 12:30 and on other days from 10:00 to 12:00 and 2:00 to 4:00.

PRE-CONCERT LECTURES

Tuesday Evenings at 8:00 o'clock

Oct.	13	Lecture on La Boheme
Oct.	20	Program of the Toledo Symphony
Oct.	27	Philadelphia Orchestra Program
Nov.	3	Philadelphia Orchestra Program
Nov.	10	Chicago Symphony Program
Nov.	17	Chicago Symphony Program
Nov.	24	Program of the Toledo Symphony
Dec.	1	Boston Symphony Program
Dec.	8	Boston Symphony Program
Jan.	5	Salzedo Ensemble Program
Jan.	26	Minneapolis Symphony Program
Feb.	2	Minneapolis Symphony Program
Feb.	9	Program of the Toledo Symphony
Feb.	16	Artur Rubinstein's Program
Mar.	9	Cincinnati Symphony Program
Mar.	16	Cincinnati Symphony Program
Mar.	23	Program of the Toledo Symphony
April	13	Program of the Toledo Symphony

FREE EDUCATIONAL CONCERTS

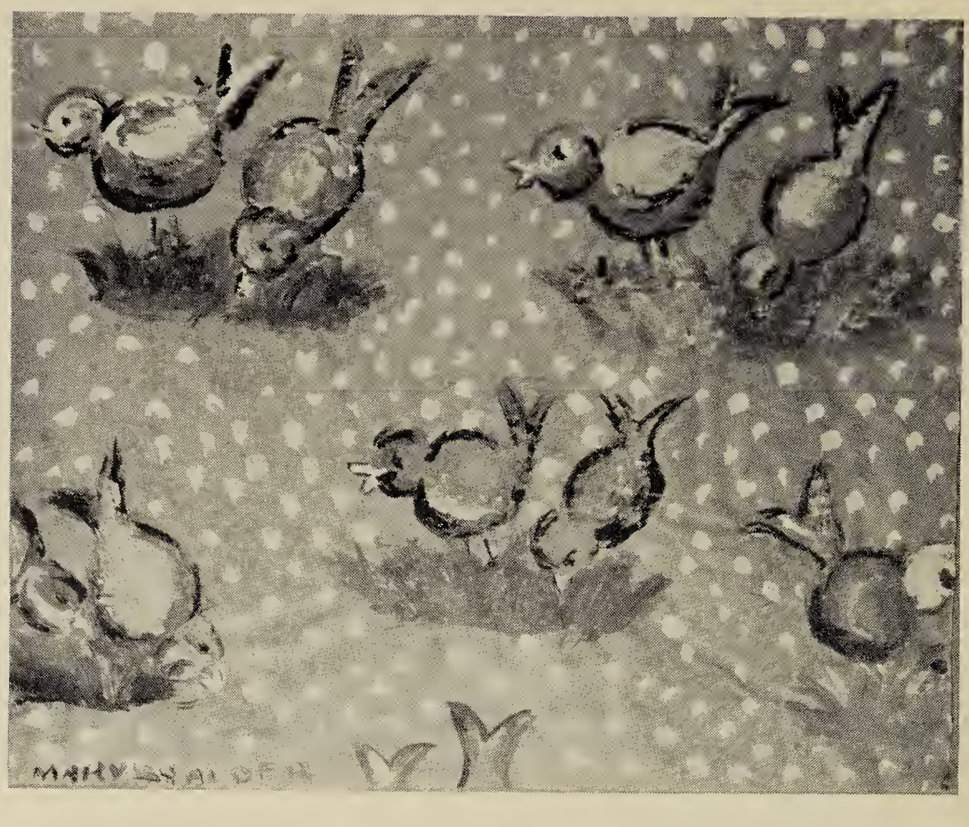
Sunday, Sept. 27, at 4:00 P.M.—Cleomary Conte, Pianist
Wednesday, Oct. 7, at 8:30 P.M.—E. Power Biggs, Organist
Sunday, Nov. 8, at 4:00 P.M.—John Jacob Niles, Tenor
Monday, Nov. 9, at 4:00 P.M.—John Jacob Niles, Lecture on American Folk Music
Thursday, Dec. 3, at 8:15 P.M.—The Trapp Family Singers
Sunday, Jan. 24, at 4:00 P.M.—Yella Pessl, Harpsichordist
Sunday, March 14, at 4:00 P.M.—The Curtis String Quartet
Wednesday, March 24, at 8:30 P.M.—Claire Coci, Organist
Sunday, April 11, at 4:00 P.M.—Orrea Pernel, Violinist, and Bruce Simonds, Pianist

Other programs to be presented by Toledo organizations will be announced from time to time.

MUSIC OF THE TWENTIETH CENTURY

Tuesday Mornings at 10:30 o'clock

Sept.	15	Impressionism in the Early Twentieth Century
Sept.	22	Debussy's Piano Works
Sept.	29	Pelleas et Melisande
Oct.	6	Impressionism and Classicism in Ravel
Oct.	13	Le Tombeau de Couperin
Oct.	20	Other French Impressionists
Oct.	27	Bartok: String Quartet in A Minor
Nov.	3	Kodaly: Hary Janos Suite
Nov.	10	Contemporary Spanish Music
Nov.	17	Respighi and Casella
Nov.	24	The Older Contemporary Russians
Dec.	1	Scriabin: The Poem of Ecstasy
Dec.	8	Stravinsky: Le Sacre du Printemps
Dec.	15	Les Noces and The Symphony of Psalms
Jan.	5	Prokofieff: Classical Symphony and Lieutenant Kije
Jan.	12	A Shostakovich Symphony
Jan.	19	The French Six
Jan.	26	Sibelius as a Symphonist
Feb.	2	Elgar and Modern English Music
Feb.	9	Vaughan Williams: Fantasy on a Theme by Thomas Tallis
Feb.	16	Walton: Concerto for Violin and Orchestra
Feb.	23	Delius: Brigg Fair
Mar.	2	The Young Schoenberg
Mar.	9	The Twelve-Tone System
Mar.	16	Berg: Concerto for Violin and Orchestra
Mar.	23	Hindemith: Matthias the Painter



PRINTED FABRIC PATTERN—FREE BRUSH IN COLOR MARY STALDER, AGE 12

Mar.	30	Toch: Quintet for Piano and Strings
April	6	MacDowell: Concerto in D Minor for Piano and Orchestra
April	13	Gershwin: Porgy and Bess
April	27	Harris: Quintet for Piano and Strings
May	4	Hanson: Symphony No. 2
May	11	Copland: Music for the Theatre and El Salon Mexico
May	18	Piston: Sonata for Violin and Piano
May	25	Barber: Dover Beach and Essay for Orchestra
June	1	The South American Scene

ADVANCED HARMONY AND ANALYSIS OF MUSIC

Thursday Mornings at 10:00 o'clock

In continuing the work in this subject which was presented last year, a few of the first lectures and discussions will review the previous work as a foundation for newcomers and a refreshening of those who have previously attended. Analyses of excerpts from great musical compositions will be integrated with drill in listening and practice in musical dictation. The course is open to all who have had previous work in harmony.

THE TOLEDO MUSEUM OF ART NEWS

ART APPRECIATION

FOR KINDERGARTEN AND FIRST GRADE CHILDREN

Saturdays at 9:00, 11:00 and 1:15 o'clock

Sept.	12	Registration
Sept.	19	Shimmering Colors in Ancient Glass
Sept.	26	Deep Hues in Old Vases and Flagons
Oct.	3	Unusual Shades Seen in Historic Glass
Oct.	10	A Little Swiss Living Room 300 Years Old
Oct.	17	Patterns of Curves in an Edward Hopper Picture
Oct.	24	Many Lines in George Bellows' Painting of a Bridge
Oct.	31	A Canvas Painted in Great Britain
Nov.	7	Bright Cloth From English Looms
Nov.	14	Tapestry, a Picture Woven in Cloth
Nov.	21	Shining Curves and Angles in Modern Glass
Dec.	5	The Christ Child in French Stained Glass
Dec.	12	Madonna and Child by Piero di Cosimo
Dec.	19	The Wise Men by Fernando Gallego
Jan.	9	A Chinese Garden Court
Jan.	16	Objects From a Chinese House
Jan.	23	St. Martin Sharing his Mantle by Anthony Van Dyck
Jan.	30	Graceful Patterns in a Portrait by Holbein
Feb.	6	Manet's Portrait of Proust, a Simple Study in Balance
Feb.	13	Oudot's Picture of Ceres
Feb.	20	Grayed Colors in Sterne's Painting of a Girl
Feb.	27	Two Barbizon Paintings Have Grayed Blues and Greens
Mar.	6	Grayed Purples in Still Life by Henry Lee McFee
Mar.	13	A Large Egyptian Statue
Mar.	20	Stone Leaves and Flowers From an Old Courtyard
Mar.	27	Head of the Madonna Carved in Stone
April	3	Many Patterns in Matisse's Picture, Vase of Flowers
April	10	Maurice Sterne's Picture, Giovanina
April	17	The Dancers, a Pastel by Degas
May	1	Pechstein's Crisp Painting of Lilies
May	8	Grayed Colors in Floch's Picture of a Girl
May	15	Two on the Aisle by Edward Hopper
May	22	Vincent Van Gogh's Wheat Field
May	29	The Dog Show by Jean MacLane
June	5	Closing Program

THE TOLEDO MUSEUM OF ART NEWS

ART APPRECIATION

FOR SECOND, THIRD AND FOURTH GRADE CHILDREN

Saturdays at 9:00, 11:00 and 1:15 o'clock

Sept.	12	Registration
Sept.	19	An Artist Uses Clay
Sept.	26	Beautiful Colors in Terra Cotta by Luca Della Robbia
Oct.	3	Drawings by English Painters
Oct.	10	Country Dog Show by Jean MacLane
Oct.	17	Edgar Degas Paints with Chalk
Oct.	24	Rhythm in Glass
Oct.	31	Silhouette by Frieseke
Nov.	7	Beautiful Grays in a Painting by John Carroll
Nov.	14	Vlaminck Paints a French Countryside
Nov.	21	Portrait by Joseph Floch
Dec.	5	An Abstract Picture by Survage
Dec.	12	Madonna and Child in Stone
Dec.	19	Filippino Lippi Paints the Adoration
Jan.	9	Pieces of Color in a Stained Glass Window
Jan.	16	Chinese Courtyard
Jan.	23	Found in a Chinese House
Jan.	30	What Does an Artist Paint
Feb.	6	Bright Colors by Bonnard
Feb.	13	Soft Colors in Maurice Sterne's Painting of Giovanina
Feb.	20	Family Portrait by Barthel Bruyn
Feb.	27	A Painting from Russia
Mar.	6	Winter Sledding, a Water Color by Lahey
Mar.	13	Woman with a Crow by Picasso
Mar.	20	Sand Dunes by Sepeshy
Mar.	27	Interior by Robert Harshe
April	3	An Artist Born in Ohio
April	10	Self Portrait by Chirico
April	17	Spanish Bullfight by Goya
May	1	Beautiful Carving in a Stone Courtyard
May	8	Ceramics by a Toledo Artist
May	15	Glass from Holland
May	22	Remington, Painter of Indians
May	29	Mompou's Brilliant Color Paintings of the Seashore
June	5	Closing Program

THE TOLEDO MUSEUM OF ART NEWS

ART TALKS—CRAFTS IN MANY LANDS

FOR CHILDREN OF ALL AGES

Saturday Afternoons at 1:15 o'clock

Sept.	12	Registration
Sept.	19	Glass in Ancient Times
Sept.	26	Stained Glass of the Middle Ages
Oct.	3	Glass Making in Europe
Oct.	10	Modern Glass for Modern Times
Oct.	17	Indian Pottery
Oct.	24	Persian Life and Persian Pottery
Oct.	31	Ceramics from the Far East
Nov.	7	British Ceramics
Nov.	14	Weaving, a very Ancient Craft
Nov.	21	Weaving in America
Dec.	5	Textiles from British Looms
Dec.	12	Treasure Hunt
Dec.	19	Christmas Program
Jan.	9	Costume of Early Peoples
Jan.	16	Costume in Italian Painting
Jan.	23	Four Centuries of Costume in Europe
Jan.	30	Costume in Our Country
Feb.	6	Magic and Jewelry
Feb.	13	Metalwork of the Past
Feb.	20	Our American Silversmiths
Feb.	27	Furnishings in Ancient Houses
Mar.	6	European Furniture
Mar.	13	Furniture of Our Forefathers' Time
Mar.	20	Modern Furniture Design
Mar.	27	Early Records—the First "Books"
April	3	Illuminated Manuscripts
April	10	Important Inventions: Paper and Printing Press
April	17	Block Printing
May	1	Bookbinding, Ancient and Honored Craft
May	8	The Story of Photography
May	15	Modern Salon Photography
May	22	How Photography Serves Us
May	29	Craftsmen in Toledo
June	5	Closing Program

ELEMENTARY MUSIC APPRECIATION

Saturday Mornings at 10:10 o'clock

Musical activities for the younger children, from four to eight years, will center about a study of the simple musical elements. The children will learn to interpret melody and rhythm on the blackboard and through bodily expression. They will also be introduced to the musical alphabet, and will hear descriptive music and music with a story, played on the piano and phonograph.

INTERMEDIATE MUSIC APPRECIATION

FROM SONG TO SYMPHONY

Saturday Mornings at 11:00 o'clock

Music Appreciation for intermediate children will be conducted on a new basis this year. The topic is to be musical form, or the architecture of music. The initial explanation of musical form, from the simple song-forms to the most complex symphonic structures, will be given the children, and they will then make practical application of their knowledge in the study and analysis of great compositions. The children will also be encouraged to build original musical structures on the pattern of the smaller forms they learn.

ADVANCED MUSIC APPRECIATION

THE SYMPHONY THROUGH BEETHOVEN

Saturday Mornings at 9:00 o'clock

Sept.	12	Registration
Sept.	19	Early Developments Leading to the Symphony
Sept.	26	The Classic Symphony
Oct.	3	Joseph Haydn—Father of the Symphony
Oct.	10	Mozart and his Contribution
Oct.	17	The Jupiter Symphony
Oct.	24	Life of Ludwig van Beethoven
Oct.	31	First Period—Influence of Mozart
Nov.	7	Symphony No. 1 in C major
Nov.	14	The Second Symphony—Close of First Period
Nov.	21	The True Beethoven Emerges
Dec.	5	Eroica Symphony
Dec.	12	Scherzo and Finale of the Eroica
Dec.	19	Program of Christmas Music
Jan.	9	Fourth Symphony in B flat
Jan.	16	Preparation for Minneapolis Orchestra Concert for Young People
Jan.	23	Further Preparation for Young People's Concert
Jan.	30	Final Review of Concert Program

Feb.	6	Composition of the Great Symphony No. 5
Feb.	13	Analysis of the Symphony
Feb.	20	Significance of the Fifth Symphony
Feb.	27	Preparation for Cincinnati Orchestra Concert for Young People
Mar.	6	Further Preparation for Young People's Concert
Mar.	13	Final Review of Concert Program
Mar.	20	The Pastoral Symphony
Mar.	27	Sketches for the Symphony in A
April	3	First and Second Movements
April	10	Scherzo and Finale of the Seventh
April	17	Eighth Symphony in F
May	1	The Magnificent Third Period
May	8	Composition of the Choral Symphony
May	15	His Departure from Accepted Symphonic Form
May	22	Controversy over Musical Position of Ninth Symphony
May	29	Hour of General Review
June	5	Final Program

MUSIC HISTORY IN RETROSPECT

FOR JUNIOR AND SENIOR HIGH SCHOOL STUDENTS

Saturday Mornings at 11:00 o'clock

Sept.	12	Registration
Sept.	19	What is Jazz?
Sept.	26	The Music of George Gershwin
Oct.	3	Grofe: Grand Canyon Suite
Oct.	10	Lambert: The Rio Grande
Oct.	17	Copland: El Salon Mexico
Oct.	24	Carpenter: Skyscrapers
Oct.	31	Stravinsky: The Story of the Soldier
Nov.	7	American Opera of Today
Nov.	14	Porgy and Bess
Nov.	21	Harris: Symphony No. 3
Dec.	5	Hanson: Beowulf
Dec.	12	Griffes: The Pleasure Dome of Kubla Khan
Dec.	19	Christmas Music
Jan.	9	Loeffler: A Pagan Poem
Jan.	16	MacDowell: Concerto in D Minor for Piano and Orchestra
Jan.	23	Russia of Today: A Shostakovich Symphony
Jan.	30	Prokofieff: Lieutenant Kije
Feb.	6	Stravinsky: Petrouchka
Feb.	13	The Mystic Scriabin
Feb.	20	Finalnd: A Sibelius Symphony
Feb.	27	Modern English Composers
Mar.	6	Spanish Music of Today
Mar.	13	Respighi: The Pines of Rome
Mar.	20	Paul Hindemith
Mar.	27	The French Six
April	3	Satie: Gymnopedies
April	10	Bartok and Kodaly of Hungary

April	17	Ravel: Le Tombeau de Couperin
May	1	The Lesser French Impressionists
May	8	Debussy's Music as Related to Pictures
May	15	The Smaller Works of Debussy
May	22	d'Indy: Symphony on a French Mountain Theme
May	29	Cesar Franck
June	5	Schoenberg: Transfigured Night

INTERMEDIATE HARMONY

FOR HIGH SCHOOL STUDENTS

Saturday Mornings at 9:00 o'clock

With the cooperation of the school officials of Toledo and Ottawa Hills this course has been planned for students desiring high school credit for the work accomplished. The amount of credit granted will depend upon the accomplishments of the individual student but will not exceed one-half unit for the year's work. The course will include intensive drill in listening and in taking melodic and harmonic dictation along with written exercises. Credit is available for students of the ninth grade and above only. It is open without credit to junior high school students having some previous knowledge of harmony.

MOTION PICTURES

EDUCATIONAL motion picture programs planned especially for children who attend Museum classes have been scheduled for each Saturday at 2:15 and 4:05 o'clock in the Auditorium, beginning September 12. Admission tickets may be obtained from Museum instructors at the close of classes.

Each forty-five minute period offers a variety of entertainment and material supplementary to Museum study that will be of interest to students in many fields.

Selected short subjects in visual education—many of them in technicolor—deal with arts, crafts, music, history, geography, travel, hobbies, science, safety and United States defense work. Many of these topics correlate directly with children's Museum studies in current exhibitions, art techniques, art and music appreciation.

Pictures chosen for entertainment will include several popular fictional features which will be shown serially, as well as weekly Walt Disney animated cartoons.

Occasional all-day programs are being planned for Saturdays during holiday recesses. The films chosen for each date will be announced later at the children's regular Museum classes.

MUSEUM NEWS

Nell L. Jaffe, Assistant Curator of the Museum, has been promoted to Assistant to the Director, effective September 1. Miss Jaffe has long been associated with the institution in various capacities, including the Associate Editorship of the Museum News. She has been responsible for the installation of many of the collections and most of the exhibitions. In recent years she has organized the annual decorative arts exhibition as well as other showings. In her new capacity she will retain most of her former activities and add to them supervision of general administrative routine.

George M. Furman, for eleven years Secretary to the Director, has entered the Army. He has of late devoted the greater portion of his efforts to Museum publicity and the management of the concert series, with notable success. The publicity work is being taken over by Mable Lintner and the concert management by A. Beverly Barksdale.

Frank Seiberling, Jr., for the past two years Supervisor of Education, has been granted leave of absence to complete his thesis on George Bellows before entering the armed forces. His classes and lectures are being distributed among other members of the staff and his supervisory duties have been assumed by the Director.

Cleomary Conté returned to the Museum to resume her duties as instructor in music early in August after spending the summer studying piano with Ethel Thompson Kucinski at the Morningside Music Camp, Spirit Lake, Iowa. Shirley Brown, also of the music department, was enrolled in the summer session at the University of Michigan where she took courses in music. She returned to the Museum the latter part of August.

The Museum's Record Library is open to the public four afternoons a week: Monday, Wednesday and Friday from 2:30 until 4:30 and Saturday from 2:00 until 4:30. It is located in Room 105, which is now equipped with listening facilities to accommodate many persons at one time. More than three thousand recordings are available which may be played here or borrowed for classroom or home use. The only charges made are for breakage or damage to records.

CALENDAR OF THE WEEK

SUNDAYS:	2:30-5:30 P.M.	Tours and Talks in Museum Galleries
	4:00 P.M.	Educational Concerts and Recitals
MONDAYS:	2:30 P.M.	Listening to Records
TUESDAYS:	10:30 A.M.	Music of the Twentieth Century
	1:30 P.M.	Art Activities in the School Curriculum
		Recent Trends in the Arts and their Relation to Art Education
	2:00 P.M.	Clothing Appreciation
		Color and Design
		First and Second Year Drawing from the Model
	4:00 P.M.	Renaissance Art in Italy
	4:15 P.M.	Recent Trends in the Arts and their Relation to Art Education
	7:00 P.M.	Modelling
		First and Second Year Water Color Painting
		Home Furnishing
	8:00 P.M.	Music Appreciation for Adults (Irregular Schedule)
		Listening to Records
WEDNESDAYS:	10:00 A.M.	Modelling
	1:30 P.M.	First and Second Year Tempera Painting
	2:00 P.M.	Home Furnishing
		Watercolor Painting
	2:30 P.M.	Listening to Records
	4:00 P.M.	Art Appreciation
THURSDAYS:	10:00 A.M.	Advanced Harmony
	1:30 P.M.	Introduction to Creative Use of Art Materials
	2:00 P.M.	First Year Drawing
	4:00 P.M.	Renaissance Art in Italy
	4:15 P.M.	Art and Handicraft for Use in the Schools
	7:00 P.M.	Second Year Modelling
		Color and Design
		First Year Drawing
FRIDAYS:	2:00 P.M.	Fashion Drawing
		First and Second Year Graphic Advertising
		Second Year Color and Design
	2:30 P.M.	Listening to Records
	4:00 P.M.	Arts of Java, Bali, Siam, Cambodia and Burma
SATURDAYS:	9:00 A.M.	Children's First, Second, Third, Fourth and Fifth Year Color, Design and Drawing
		Intermediate Harmony (Two Hour Course)
		Music Appreciation for Advanced Children
		Art Appreciation for Young Children
	10:00 A.M.	Story Hour
	10:10 A.M.	Music Appreciation for Elementary Children
	11:00 A.M.	Children's First, Second, Third and Fourth Year Color, Design and Drawing
		Music Appreciation for Intermediate Children
		Music History for Junior High and High School Pupils
		Art Appreciation for Young Children
	1:15 P.M.	Art Talks for Children of All Ages
		Art Appreciation for Young Children
	2:00 P.M.	Children's First, Second, Third and Fifth Year Color, Design and Drawing
		Listening to Records
	2:15 P.M.	Motion Pictures
	3:15 P.M.	Story Hour
	4:05 P.M.	Motion Pictures